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the
Shepherd
School
of Music



THIRD ANNUAL CONCERT
of the
SHEPHERD SCHOOL OF MUSIC
ELECTRONIC MUSIC FACILITY
ARTHUR GOTTSCHALK, director

Friday, April 10, 1981
8:00 p.m. in Hamman Hall

*Radio Galaxies (1981)

Scott Gehman

*Electronic tape realized at Shepherd School of Music
Electronic Music Facility*

Gargoyles (1956)

Otto Luening

Raphael Fliegel, violin

The Bride Stripped Bare (1969)

Phil Winsor

*film by Tom Politzolo
Electronic tape realized at University of Illinois
Experimental Music Center*

Intermission

Thunder of Spring Over Distant Mountains (1973)

Robert Morris

*Electronic tape: East Asian sound sources
Electronic tape realized at Yale Electronic Music Studio*

Diminishing Returns (1979)

Steve Galante

*Laura Hunter and Horace Young, saxophones
Arthur Gottschalk, synthesizer*

Improvisations II (Dedicated to Lester Young) (1971)

George Burt

*Electronic tape realized at the University of Michigan
Electronic Music Studio*

Scott Gehman, electronic piano Arthur Gottschalk, synthesizer

**World premiere*

Photographing and sound recording are prohibited. We further request that audible paging devices not be used during performance.

Program Notes

Third Annual Electronic Music Concert

Rice University, Shepherd School of Music

Electronic Music Facility

Scott Gehman - Radio Galaxies

Scott Gehman is currently a Master's degree candidate at the Shepherd School of Music, and student assistant to the Electronic Music Facility. Radio Galaxies is the first student work to come out of our studio to be performed on this concert series. Mr. Gehman has this to say about his piece:

Providing sonic variety and coherent structure were the two main tasks undertaken in the electronic realization of Radio Galaxies. The first of its three major sections employs various permutations of white and pink noise, low pulses, and bell-like tones to contrast with the middle section. Influenced by the chaotic outbursts of this area, the opening motives become reinterpreted as the piece closes. The title was chosen as an afterthought; the sounds and transitions evoke sensations of travel and the tones themselves are likened to the pulses emitted electro-magnetically from galaxies deep in space.

Otto Leuning - Gargoyles

Otto Leuning studied music in Munich and Zurich with the likes of Richard Strauss and Ferruccio Busoni. A pioneer in the field of electronic music, he has been closely associated since 1950 with Vladimir Ussachevsky as co-directors of the famed Columbia - Princeton Electronic Music Center. Gargoyles, one of the earliest works for instrument and pre-recorded tape, was produced on the original RCA Mark IV synthesizer. The composition itself consists of a subject and a series of short variations, each complete in itself. Some are synthetic, and others are for the solo violin. Several variations combine the soloist and tape. The single tones of the subject introduce different shades of the same type of sound, and continue to accumulate until the end of the work when the subject is transformed completely. The violin variations function as lyric contrasts to the synthesized ones, which are for the most part dramatic and brilliant.

The violin soloist tonight is Raphael Fliegel, who needs little or no introduction to the Houston concert-going public. Mr. Fliegel, former concertmaster of the Houston Symphony, is presently principal second violinist with that organization and, happily, artist teacher of violin at the Shepherd School of Music.

Philip Winsor - The Bride Stripped Bare

Phil Winsor is an associate professor of composition at DePaul University. Mr. Winsor has been the recipient of many awards, prizes, and fellowships, including the Prix de Rome, Ford Foundation, Fulbright, and the National Endowment for the

Arts. The score to The Bride Stripped Bare, a combination of electronic and concrete sounds, is a revised version of Mr. Winsor's Sound Study III.

Tom Palazzolo teaches film-making at the School of the Chicago Art Institute. He has won awards from major film festivals, toured extensively for the United States Information Agency, and is a recipient of an American Film Institute grant.

Robert Morris - Thunders of Spring Over Distant Mountains

Born in Cheltenham, England, Mr. Morris has degrees in both composition and ethnomusicology. He is currently on the faculty at the Eastman School of Music. In recent years, his compositional activities have been informed by his interests in Eastern music, Buddhist philosophy, computer science, and the psychology of perception.

Thunders of Spring Over Distant Mountains is the first of a trilogy of pieces exploring the notion of acculturation in music, and was performed as part of the 1975 Paris ISCM festival. Seven pieces of Southeast Asian music were taken as source materials for the work and are subjected to varying degrees of electronic modification. They are the Eh-fan Chu (repeated melody) of Taiwan, Cremation Music (Balinese gamelan), Goshoraku (Gagaku court music) from Japan, Sinrili (epic ballad) of Celebes, Indonesia, Gaku (dance music from the Japanese Noh play Kantan), the Offering to the Guru Drakmar (Tibetan Tantric-Buddhist chant), and the First Wine Offering, a piece of Korean Ah-Ak. Mr. Morris feels that his role as composer is "but one agent in the continual process of musical creation, preservation, and dissolution."

Steven Galante - Diminishing Returns

Steven Galante earned his Master's degree in composition at the University of Michigan, where he studied with Leslie Bassett and William Bolcom, and saxophone with Donald Sinta. He is presently a professional theatre and studio musician in Chicago.

Diminishing Returns was commissioned by Donald Sinta, and is part of a series of works called Sax Sounds in which the composer primarily explores the use of amplified saxophone and extended techniques. In this work, he calls for amplified classical saxophonist in duet with a jazz saxophonist, both processed electronically.

Laura Hunter presently teaches woodwinds at Texas Southern University. One of the premier exponents of the classical saxophone and contemporary saxophone literature, she is recently returned from a lengthy concert tour of the East coast with Brian Connally, pianist (Duo Vivo), culminating in a very successful Carnegie Hall engagement.

Horace A. Young, a student at both Rice University and Texas Southern University, is a jazz saxophonist, flutist, and arranger of some note, having toured with the likes of B.B. King and appearing often in the Houston area with Bubba Thomas, Mickey Mosely, and others.

George Burt - Improvisations II (Dedication to Lester Young)

A composer and theorist currently on the faculty of the University of Michigan School of Music, George Burt is a composer and performer of international recognition, recently touring under the auspices of the National Endowment for the Arts with the late Fay Mc Nally.

Mr. Burt says:

Let me attempt a program note. Lester Young was an inspiration to me when I was growing up in the '40's. He was a tenor saxophonist who played and recorded with 'just about everybody,' including Count Basie, Duke Ellington, Charlie Parker. He had a unique gift for playing just behind the beat without in any way jeopardizing the tempo. While playing he literally sang through the instrument; he was, in short, an extraordinarily gifted musician.

I, myself, had never met him. I do, however, remember him playing at the old Geary Theater in San Francisco, while others of us were working in the pit orchestra. The impression he made on us was always astounding.

This work, Improvisations II, is a reference to that impression. It is not a jazz work, nor does it pretend to be. It is, however, at least in my mind, a personal expression of what his music meant to me.

program notes compiled by

Arthur Gottschalk

Minimoog synthesizer courtesy of ACA Recording Studio,
8208 Westpark, Houston, Texas.

Roland RE201 echo unit courtesy of Parker Music Co.,
5005 Gulf Freeway, Houston, Texas.